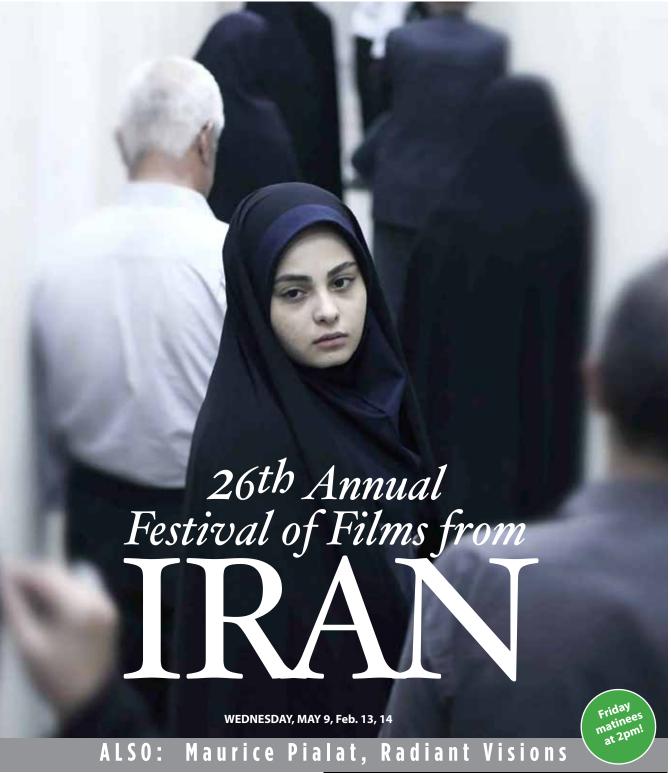


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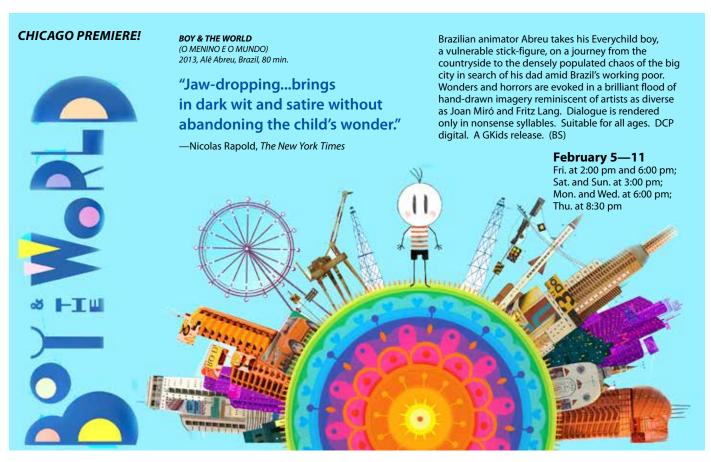




Chicago's Premier Movie Theater



www.siskelfilmcenter.org **❷⊕♡⊚** TICKETS AVAILABLE AT OUR BOX OFFICE OR WEBSITE:
\$11 General • \$7 Students • \$6 Members
FREE SCHEDULE ■ NOT FOR SALE





2015, Roxanne Benjamin, David Bruckner, Patrick Horvath, and Radio Silence, USA, 89 min. With Kate Beahan, Matt Bettinelli-Olpin

"The rare group effort without a dud...cruises through variations on the genre with style and confidence."

-Nicolas Rapold, Film Comment

From the makers of V/H/S, fear, dread, and the wages of sin are delivered in spades in this ingenious anthology that rocked the world of horror fans in the "Midnight Madness" section of the 2015 Toronto International Film Festival. An endless stretch of desert highway becomes the point of no return for five sets of unsuspecting travelers, each harboring a festering secret guilt. DCP digital. (BS)

February 5—11

Fri. and Sat. at 8:00 pm; Sun. at 5:30 pm; Mon. at 8:15 pm; Tue., Wed., and Thu. at 8:30 pm

FEB 2016

Gene Siskel Film Center

Everyone likes to talk about movies, so let's keep the conversation going!

Join us for the Gene Siskel Film Center Movie Club, which will include a postscreening conversation and a complimentary cocktail at Virgin Hotels Chicago, 203 N. Wabash. Movie ticket required for entry.

Wednesday, February 24, 6:00 pm

(See description on p. 5.) Facilitator TBD.







	MONDAY 1	TUESDAY 2	WEDNESDAY 3	THURSDAY 4	FRIDAY 5	SATURDAY 6
	6:00 KANTO WANDERER (SUZUKI), p. 17 6:30 CEMETERY OF SPLENDOR (Run/ Radiant), p. 13 ★ 8:00 ANESTHESIA (Run), p. 17	6:00 THE KID + short (Child), p. 16★ 6:00 AMESTHESIA (Run), p. 17 7:45 CEMETERY OF SPLENDOR (Run), p. 17	6:15 TROUBLEMAKERS: THE STORY OF LAND ART (Stranger), p. 17 6:15 MEKONG HOTEL (Special), p. 17 7:30 AMESTHESIA (Run), p. 17 7:30 CEMETERY OF SPLENDOR (Run),	6:00 Machine Vision (Special), p. 13 ★ 6:00 CEMETERY OF SPLENDOR (Run), p. 17 8:15 ANESTHESIA (Run), p. 17 MEKONG HOTEL (Special), p. 17	2:00 BOY & THE WORLD (Run), p. 2 2:00 DEAD END (Child), p. 16 6:00 LOULOU (Pialat), p. 9 6:00 BOY & THE WORLD (Run), p. 2 7:45 ARABIAN NIGHTS: VOL. 1 (Run), p. 4 8:00 SOUTHBOUND (Run), p. 2	3:00 LOULOU (Pialat), p. 9 3:00 BOY & THE WORLD (Run), p. 2 4:45 ARABIAN NIGHTS: VOL.1 (Run), p. 4 5:00 WE WON'T GROW OLD TOGETHER (Pialat), p. 9 7:45 AVALANCHE (Iran), p. 6★ 8:00 SOUTHBOUND (Run), p. 2
_			p. 17	11	MATINEES EVERY FRIDAY AT 2:00 PM! DISCOUNT PRICES: \$8 GENERAL, \$5 MEMBERS/STUDENTS	
SUNDAY 7	8	9	10	11	12	13
3:00 BOY & THE WORLD (Run), p. 2 3:00 ARABIAN NIGHTS: VOL. 2 (Run), p. 4 4:45 AVALANCHE (Iran), p. 6★ 5:30 SOUTHBOUND (Run), p. 2	6:00 Identities (Radiant), p. 13 ** 6:00 BOY & THE WORLD (Run), p. 2 7:45 ARABIAN NIGHTS: VOL. 3 (Run), p. 4 8:15 SOUTHBOUND (Run), p. 2	6:00 DEAD END (Child), p. 16 ★ 6:00 ARABIAN NIGHTS: VOL. 1 (Run), p. 4 8:30 SOUTHBOUND (Run), p. 2	6:00 ARABIAN NIGHTS: VOL. 2 (Run), p. 4 6:00 BOY & THE WORLD (Run), p. 2 7:45 WE WON'T GROW OLD TOGETHER (Pilalt), p. 9 8:30 SOUTHBOUND (Run), p. 2	6:00 SWOON (Radiant), p. 14 ★ 6:00 ARABIAN NIGHTS: VOL. 3 (Run), p. 4 8:30 BOY & THE WORLD (Run), p. 2 8:30 SOUTHBOUND (Run), p. 2	2:00 TREASURE ISLAND (NT Live), p. 8 2:00 ARABIAN NIGHTS: VOL. 1 (Run), p. 4 6:00 IN THE SHADOW OF WOMEN (Run), p. 11 6:30 VAN GOGH (Pialat), p. 10 7:30 ARABIAN NIGHTS: VOL. 2 (Run), p. 4	3:00 VAN GOGH (Pialat), p. 10 3:30 ARABIAN NIGHTS: VOL. 2 (Run), p. 4 6:00 UNDER THE SUN OF SATAN (Pialat), p. 10 6:00 MELBOURNE (Iran), p. 6 8:00 WEDNESDAY, MAY 9 (Iran), p. 7 8:00 IN THE SHADOW OF WOMEN (Run), p. 11
14	15	16	17	18	19	20
3:00 WEDNESDAY, MAY 9 (Iran), p. 7 3:00 IN THE SHADOW OF WOMEN (Run), p. 11 4:30 ARABIAN NIGHTS: VOL. 3 (Run), p. 4 5:00 MELBOURNE (Iran), p. 6	6:00 Citizens (Radiant), p. 14 ★ SHADOW OF WOMEN (Run), p. 11 7:30 ARABIAN NIGHTS: VOL. 1 (Run), p. 4 8:15 IN THE SHADOW OF WOMEN (Run), p. 11	6:00 LITTLE MISS MARKER (Child), p. 16 ★ 6:00 In THE SHADOW OF WOMEN (RUN), p. 11 7:30 ARABIAN NIGHTS: VOL. 2 (Run), p. 4	6:00 ARABIAN NIGHTS: VOL. 3 (Run), p. 4 6:30 TREASURE ISLAND (NT Live), p. 8 8:30 IN THE SHADOW OF WOMEN (Run), p. 11	6:00 MISCONCEPTION + DAUGHTERS OF CHAOS (Radiant), p. 14 ★ 6:00 IN THE SHADOW OF WOMEN (Run), p. 11 7:30 ARBIAN NIGHTS: VOL. 3 (Run), p. 4 8:15 UNDER THE SUN OF SATAN (Pialat), p. 10	2:00 LES LIAISONS DANGEREUSES (NT Live), p. 8 2:00 CRAZY ABOUT TIFFANY (Run), p. 5 6:00 BICYCLE THIEVES (Child), p. 17 6:30 TREASURE ISLAND (NT Live), p. 8 8:00 EISENSTEIN IN GUANAJATO (Run), p. 5	3:00 POLICE (Pialat), p. 10 3:15 CRAZY ABOUT TIFFANY (Run), p. 5 5:15 THE MOUTH AGAPE (Pialat), p. 10 6:15 THE SALE (IRD), p. 7 7:45 EISENSTEIN IN GUANAJATO (Run), p. 5 8:00 TIME TO LOVE (Iran), p. 7
21	22	23	24	25	26	27
3:00 THE SALE (Iran), p. 7 3:00 EISENSTEIN IN GUANAJATO (Run), p. 5 4:45 TIME TO LOVE (Iran), p. 7 5:00 CRAZY ABOUT TIFFANY (Run), p. 5	6:00 Intimacies (Radiant), p. 14★ 6:00 (RAZY ABOUT TIFFANY (Run), p. 5 7:45 EISENSTEIN IN GUANAJATO (Run), p. 5 8:15 THE MOUTH AGAPE (Pialat), p. 10	6:00 BICYCLE THIEVES (Child), p. 17 ★ 6:00 EISENSTEIN IN GUANAJATO (Run), p. 5 8:00 CRAZY ABOUT TIFFANY (Run), p. 5	6:00 (RAZY ABOUT TIFFANY (Run), p. 5 ★ Movie Club 6:30 LES LIAISONS DANGEREUSES (NT Live), p. 8 7:45 EISENSTEIN IN GUANAJATO (Run), p. 5	6:00 STILL / HERE (Radiant), p. 15 ★ 6:00 EISENSTEIN IN GUANAJATO (Run), p. 5 8:15 POLICE (Pialat), p. 10 8:15 CRAZY ABOUT TIFFANY (Run), p. 5	2:00 TREASURE ISLAND (NT Live), p. 8 2:00 THE LAST MAN ON THE MOON (Run), p. 20 6:00 GRADUATE FIRST (Pialat), p. 11 6:30 LES LIAISONS DANGEREUSES (NT Live), p. 8 7:45 HERRY GAMBLE'S BIRTHDAY PARTY (Run), p. 12	3:00 À NOS AMOURS (Pialat), p. 11 3:00 THE 400 BLOWS (Child), p. 17 5:00 THE LAST MAN ON THE MOON (Run), p. 20 5:00 NAKED CHILDHOOD + short (Pialat), p. 11 8:00 YAHYA DIDN'T KEEP DUITE (Tran), p. 7 8:00 HENRY GAMBLE'S BIRTHDAY PARTY (Run), p. 12
28	29	MARCH 1	2	3		
2:00 YAHYA DIDN'T KEEP QUIET (Iran), p. 7 2:00 THE LAST MAN ON THE MOON (Run), p. 20 6:00 Hollywood on State (Special), p. 12	6:00 Channelings (Radiant), p. 15 ★ 6:00 THE LAST MAN ON THE MOON (Run), p. 20 8:00 HENRY GAMBLE'S BIRTHDAY PARTY (Run), p. 12 8:15 GRADUATE FIRST (Pialat), p. 11	6:00 THE 400 BLOWS (Child), p. 17 ★ 6:00 THE LAST MAN ON THE MOON (Run), p. 20 8:00 HENRY GAMBLE'S BIRTHDAY PARTY (Run), p. 12	6:00 NAKED CHILDHOOD + short (Pialat), p. 11 6:00 HENRY GAMBLE'S BIRTHDAY PARTY (Run), p. 12 8:00 THE LAST MAN ON THE MOON (Run), p. 20 8:00 HENRY GAMBLE'S BIRTHDAY PARTY	Muñoz (CATE), p. 15★ 6:00 Henry Gamble's Birthday Party	★ indicates special 164 North S	· · ·



ARABIAN NIGHTS

(AS MIL E UMA NOITES) 2015, Miguel Gomes, Portugal/France. With Crista Alfaiate, Adriano Luz

"Gomes single-handedly reinvents the political cinema."—Richard Brody, The New Yorker

From February 5 through 18, we present a run of the three-part ARABIAN NIGHTS by Portuguese director Miguel Gomes (TABU). Gomes riffs on Scheherazade's method for a present-day string of tales that deliver stinging satire, abundant humor, and bizarre forays into folk tale and myth, all in the service of his subversive exploration of Europe's paucity of social justice. Although conceived as a single work, each part is a freestanding feature that may be appreciated on its own.

In **VOLUME 1, THE RESTLESS ONE** (*VOLUME 1, O INQUIETO, 125 min.*), a film director (Gomes himself) is driven to greater flights of fancy to prevent his vengeful crew from killing him: Bureaucratic buffoons who profit from Portugal's debt crisis are granted the

male member of their dreams. A clairvoyant rooster is put on trial for noise pollution. Three unemployed men prepare for a polar bear swim.

In **VOLUME 2, THE DESOLATE ONE** (*VOLUME 2, O DESOLADO, 131 min.*), Portugal's official submission for Academy Awards consideration, a grizzled murderer of his family is perversely exalted as a small town's hero. A brilliantly bizarre open-air trial centers on a theft of furniture. Dixie, surely filmdom's most adorable dog, passes from one destitute owner to the next in a housing project.

In **VOLUME 3, THE ENCHANTED ONE** (*VOLUME 3, O ENCANTADO, 125 min.),* a pop-culture parody of fairy-tale imagery features the virgin escapees from the caliph's killer wedding nights. The trilogy concludes with a wacky slice of pseudo-reality as scores of amateur birders obsess over the minute details of preparation for a songbird competition. In Portuguese with English subtitles. DCP digital widescreen. (BS)

ARABIAN NIGHTS DISCOUNT!

Buy a ticket at our regular prices for any one feature in the trilogy and get a ticket for each of the other two features at this discount rate with proof of your original purchase: General admission \$7; Students \$5; Members \$4. (This discount rate applies to the second and third feature only. Discount available in person at the box office only.)

TWO-WEEK RUN!

February 5—11

VOLUME 1, THE RESTLESS ONE

Fri. at 7:45 pm; Sat. at 4:45 pm; Tue. at 6:00 pm

VOLUME 2, THE DESOLATE ONE

Sun. at 3:00 pm; Wed. at 6:00 pm

VOLUME 3, THE ENCHANTED ONE

Mon. at 7:45 pm; Thu. at 6:00 pm

February 12-18

VOLUME 1, THE RESTLESS ONE

Fri. at 2:00 pm; Mon. at 7:30 pm

VOLUME 2, THE DESOLATE ONE

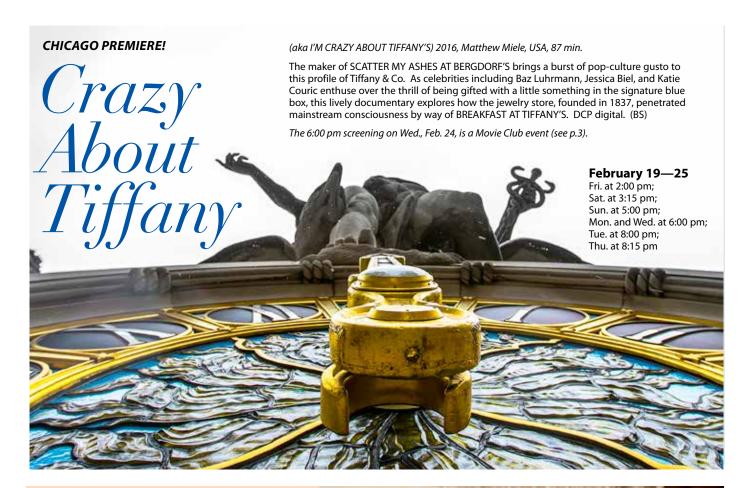
Fri. at 7:30 pm; Sat. at 3:30 pm; Tue. at 7:30 pm;

VOLUME 3, THE ENCHANTED ONE

Sun. at 4:30 pm; Wed. at 6:00 pm; Thu. at 7:30 pm

FEB 2016





FIRST CHICAGO RUN!

EISENSTEIN IN GUANAJUATO

2015, Peter Greenaway, Netherlands/Mexico, 105 min. With Elmer Bäck, Luis Alberti

"An outrageously unconventional and deliriously profane biopic...wonderfully mind-boggling." —Peter Debruge, *Variety*

Director Greenaway (PROSPERO'S BOOKS) uses droll satire, ribald speculation, and dazzling visual experimentation to recreate the time that Soviet director Sergei Eisenstein spent in Mexico shooting his never-completed QUE VIVA MEXICO! An attraction to a handsome guide (Alberti) has the bombastic Russian (Bäck) squeamishly contemplating the loss of virginity at the age of 33. Note: For mature audiences. In English and Spanish with English subtitles. DCP digital widescreen. (BS)

February 19—25

Fri. at 8:00 pm; Sat., Mon., and Wed. at 7:45 pm; Sun. at 3:00 pm; Tue. and Thu. at 6:00 pm



26th Annual Festival of Films from

IRAIN

The Gene Siskel Film Center welcomes you to the 26th Annual Festival of Films from Iran, February 6 through 28. Providing a view on contemporary Persian culture through the eyes of Iran's filmmakers, the festival showcases the production of a nation where cinema is constantly evolving on the cutting edge.

On opening weekend, February 6 and 7, we will tentatively host personal appearances by actors Fatemeh Motamed-Aria and Ahmad Hamed with AVALANCHE, thanks to the sponsorship of the ILEX Foundation. Renowned worldwide as a star with the monumental talent and range of a Meryl Streep, Motamed-Aria is also the star of our closing film YAHYA DIDN'T KEEP QUIET. As we went to press, U.S. visas for Motamed-Aria and Hamed were still pending; check our web site for updates.

The Gene Siskel Film Center thanks the many individuals, companies, and agencies in Iran and in the U.S. whose invaluable efforts, good will and support have made this year's festival possible. Special thanks to: Niloo Fotouhi, Olga M. Davidson, and the ILEX Foundation; Mohammad Atebbai, Iranian Independents; Nasrine Médard de Chardon, DreamLab Films; Katayoon Shahabi and Kimia Shahabi, Noori Pictures; Ali Ghasemi, Visual Media Institute. Also: Marian Luntz, MFA, Houston; Tom Vick, Smithsonian Institution, Washington, D.C.; Carter Long, MFA, Boston.

The Festival of Films from Iran would not be possible without the vital interest and generous support of many friends including: Mehrnaz Saeedvafa, Artistic Consultant, Amir Normandi, Community Affairs Consultant, Simin Hemmati-Rasmussen, Cultural Affairs Consultant; and Narimon Safavi, Pasfarda Arts & Cultural Exchange.

—Barbara Scharres





AVALANCHE, Feb. 6, 7

Chicago premiere! Filmmakers in person!

AVALANCHE

(BAHMAN) 2015, Morteza Farshbaf, Iran, 85 min. With Fatemeh Motamed-Aria, Ahmad Hamed

Saturday, February 6, 7:45 pm Sunday, February 7, 4:45 pm

A compassionate nurse is lured by a lucrative tenday job on night shift for a private client, a bedridden elderly woman. Over the course of those days, Tehran is blanketed by heavy snow that serves as a metaphor for the isolation that brings the nurse to the brink of new revelations about her life. In Persian with English subtitles. DCP digital. (BS)

Actors Fatemeh Motamed-Aria and Ahmad Hamed will tentatively be present for discussion at both screenings.

Chicago premiere!

MELBOURNE

2014, Nima Javidi, Iran, 91 min. With Peyman Moaadi, Negar Javaherian

Saturday, February 13, 6:00 pm Sunday, February 14, 5:00 pm

Part thriller, part spiraling drama of compromised values, MELBOURNE centers on a young Tehran couple who plan to begin a new life in the Australian city. On the day of their departure, they are interrupted by a request that they briefly babysit a sleeping infant. What happens next shakes the couple's relationship to the core, threatens to make them fugitives, and calls into question the very nature of perception. In Persian with English subtitles. DCP digital. (BS)





WEDNESDAY, MAY 9, Feb. 13, 14



TIME TO LOVE, Feb. 20, 21

U.S. premiere!

WEDNESDAY, MAY 9

(CHAHARSHANBEH, 19 ORDIBEHESHT) 2015, Vahid Jalilvand, Iran, 102 min. With Niki Karimi, Sahar Ahmadpour

Saturday, February 13, 8:00 pm Sunday, February 14, 3:00 pm

In this touching, seamlessly episodic tale, a would-be philanthropist causes a near riot after naively posting a newspaper ad seeking applications for a relatively small grant of cash. The prospective windfall represents a fortune to the hordes storming his door, but a troubled woman from his past (Karimi) reappears just as the final decision has been made. In Persian with English subtitles. DCP digital. (BS)

North American premiere!

THE SALE

(HARAJ) 2015, Hossein Shahabi, Iran, 86 min. With Fariba Khademi, Nasim Adabi

Saturday, February 20, 6:15 pm Sunday, February 21, 3:00 pm

A wronged wife makes a grandstanding effort to release her cheating husband from debtor's prison and cut his grasping mistress loose. She stages an everything-must-go sale to meet the claims of the other woman (a protected "temporary wife" under religious law), but the need for more cash causes her to resort to a more devious plan. In Persian with English subtitles. DCP digital. (BS)



THE SALE, Feb. 20, 21



YAHYA DIDN'T KEEP QUIET, Feb. 27, 28

Chicago premiere!

TIME TO LOVE

(DORAN-E ASHEGHI) 2015, Alireza Raisian, Iran, 100 min. With Leila Hatami, Shahab Hosseini

Saturday, February 20, 8:00 pm Sunday, February 21, 4:45 pm

Leila Hatami, acclaimed co-star of A SEPARATION, delivers a nuanced performance as a successful lawyer who champions the cause of women's rights in divorce cases but is blind to the trouble brewing in her own marriage. A snatch of gossip and a problem client with an unwanted pregnancy unexpectedly bring her problems home. In Persian with English subtitles. DCP digital. (BS)

U.S. premiere!

YAHYA DIDN'T KEEP QUIET

(YAHYA SOKOUT NAKARD) 2015, Kaveh Ebrahimpour, Iran, 80 min. With Fatemeh Motamed-Aria, Mahan Nasiri

Saturday, February 27, 8:00 pm Sunday, February 28, 2:00 pm

In this gentle tragedy, orphaned seven-year-old Yahya (Nasiri) is sent to live with his crusty aunt (Motamed-Aria). He befriends a mysterious young beauty next door and begins to soften his aunt's heart, but restless curiosity gives him more than one glimpse into the forbidden and will prove to be his aunt's downfall. In Persian with English subtitles. DCP digital. (BS)

National Theatre Live

The Gene Siskel Film Center begins an exciting 2016 association with National Theatre Live, as one of the sites for the groundbreaking best of British theater, straight from the London stage. Enjoy the first of these presentations in February, and check our schedule in April and beyond for peerless productions, to include HAMLET starring Benedict Cumberbatch in the fall.

Please note that our normal matinee discount prices will not apply at 2:00 matinees of these special screenings.

TREASURE ISLAND

2015, Bryony Lavery, UK, 180 min. With Patsy Ferran, Arthur Darvill, Helena Lymbery

Friday, February 12, 2:00 pm Wednesday, February 17, 6:30 pm Friday, February 19, 6:30 pm Friday, February 26, 2:00 pm

"A big mad scary gothic feminist coming-ofage panto, anchored by stupendous special effects—and a plucky hero who's actually a heroine." —Caroline McGinn, Time Out London

Robert Louis Stevenson's story of murder, money, and mutiny is brought to life in a thrilling new stage adaptation. It's a dark, stormy night. The stars are out. Jim, the inn-keeper's granddaughter, opens the door to a terrifying stranger. At the old sailor's feet sits a huge sea-chest full of secrets. Jim invites him in—and her dangerous voyage begins. Suitable for 10 years +. DCP digital. (Description courtesy of NT Live.)



LES LIAISONS DANGEREUSES

2016, Josie Rourke, UK, 210 min. With Elaine Cassidy, Janet McTeer, Dominic West

Friday, February 19, 2:00 pm Wednesday, February 24, 6:30 pm Friday, February 26, 6:30 pm

"Theatre at its most seductive...a huge amount to admire in this pitch-black comedy of manners."—Henry Hitchings, Evening Standard

Josie Rourke's revival marks the thirty-year anniversary of Christopher Hampton's irresistible adaptation of Choderlos de Laclos's scandalous 1782 novel of sex, intrigue, and betrayal in prerevolutionary France. Former lovers, the Marquise de Merteuil and Vicomte de Valmont now toy with others' hearts and reputations, but their own may prove more fragile than they supposed. DCP digital. (Description courtesy of NT Live.)



Central Outsider

The Films of Maurice Pialat

"One of the greatest, most influential, and most misunderstood modern directors."—Richard Brody, *The New Yorker*

From February 5 through March 3, we present *Central Outsider: The Films of Maurice Pialat*, a series of nine features and one short, all in 35mm, by the supremely individualistic French filmmaker.

Defiantly, resentfully, often self-destructively, Maurice Pialat (1925-2003) stood alone. He belonged to no school or movement. He has been likened to Renoir, Cassavetes, and Bresson, but such comparisons seem incomplete at best. His style is difficult to define and at times seems more like an anti-style.

Yet, director Arnaud Desplechin said in 1996, "The filmmaker whose influence has been the strongest and most constant on the young French cinema isn't Jean-Luc Godard but Maurice Pialat." Cahiers du cinéma called him a "central outsider" (marginal du centre)—one of the many contradictions that reflected Pialat's personality and nourished his art.

Pialat avoided the Paris-centric orientation of the New Wave, setting his stories in the "deep France" of provincial and small-town life. His subject-matter is intensely personal and often transparently autobiographical. His confrontational, combative style takes us out of our comfort zone, but the rewards are an unsentimental compassion and bracing candor achieved by few other filmmakers.

Supported by the Cultural Service at the Consulate General of France and the Institut français. Special thanks to Denis Quenelle and Laurence Geannopulos of the Cultural Service at the Consulate General of France in Chicago; Amélie Garin-Davet of Cultural Services of the French Embassy; Susan Oxtoby of UC Berkeley Art Museum and Pacific Film Archive (BAMPFA).

-Martin Rubin







LOULOU, Feb. 5, 6

LOULOU

1980, Maurice Pialat, France, 105 min. With Isabelle Huppert, Gérard Depardieu

Friday, February 5, 6:00 pm Saturday, February 6, 3:00 pm

Critic Andrew Sarris called Depardieu and Huppert here "the sexiest couple in the history of cinema." She's an upper-middle-class wife; he's a lower-class lout who catches her eye at a disco. "What's he got?" her husband grumbles. "He never stops," she replies bluntly. Pialat charts the ups and downs of their torrid affair with irony, affection, and a sharp sense of class. In French with English subtitles. 35mm. (MR)

WE WON'T GROW OLD TOGETHER

(NOUS NE VIEILLIRONS PAS ENSEMBLE) 1972, Maurice Pialat, France, 110 min. With Jean Yanne, Marlène Jobert

Saturday, February 6, 5:00 pm Wednesday, February 10, 7:45 pm

Pialat's autobiographical film tracks the extended fade-out of a six-year affair between a married filmmaker (Yanne) and a younger lower-class woman (Jobert). In French with English subtitles. 35mm. (MR)

Maurice Pialat continues on next page

SATURDAY DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Pialat film on any Saturday in February, and get a ticket for the second Pialat film that day at the discounted rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second feature only.)

Maurice Pialat CONTINUED



VAN GOGH, Feb. 12, 13



POLICE, Feb. 20, 25

VAN GOGH

1992, Maurice Pialat, France, 158 min. With Jacques Dutronc, Alexandra London

Friday, February 12, 6:30 pm Saturday, February 13, 3:00 pm

Avoiding melodrama, over-analysis, and misunderstood-artist clichés, Pialat concentrates on the last weeks of Van Gogh's life with a combination of painterly beauty and documentary-like immediacy. In French with English subtitles. 35mm. (MR)

UNDER THE SUN OF SATAN

(SOUS LE SOLEIL DE SATAN) 1987, Maurice Pialat, France, 98 min. With Gérard Depardieu, Sandrine Bonnaire

Saturday, February 13, 6:00 pm Thursday, February 18, 8:15 pm

In this Cannes Palme d'Or winner, a tormented young priest (Depardieu) is tested by a promiscuous village girl (Bonnaire) and a sinister horsetrader who may be Satan. In French with English subtitles. 35mm. (MR)



UNDER THE SUN OF SATAN, Feb. 13, 18



THE MOUTH AGAPE, Feb. 20, 22

POLICE

1985, Maurice Pialat, France, 113 min. With Gérard Depardieu, Sophie Marceau

Saturday, February 20, 3:00 pm Thursday, February 25, 8:15 pm

This crackling, streetwise drama features Depardieu as a lonely police detective who falls in love with the mistress (Marceau) of a drug kingpin and crosses the thin line between cop and criminal in order to protect her. In French with English subtitles. 35mm. (MR)

THE MOUTH AGAPE

(LA GUEULE OUVERTE) 1974, Maurice Pialat, France, 87 min. With Philippe Léotard, Nathalie Baye

Saturday, February 20, 5:15 pm Monday, February 22, 8:15 pm

Pialat drew upon memories of his mother's death for this cleareyed account of a cancer-afflicted woman and her family: slacker son (Léotard), discontented daughterin-law (Baye), and philandering husband. In French with English subtitles. 35mm. (MR)





GRADUATE FIRST, Feb. 26, 29

GRADUATE FIRST

(PASSE TON BAC D'ABORD...) 1979, Maurice Pialat, France, 85 min. With Sabine Haudepin, Philippe Marlaud

Friday, February 26, 6:00 pm Monday, February 29, 8:15 pm

Pialat works wonders with the largely young, nonprofessional cast in this episodic chronicle of a northern town where teenagers hang out, sleep around, study for the "bac," and, in a few cases, try to get out. In French with English subtitles. 35mm. (MR)



À NOS AMOURS, Feb. 27, March 3

À NOS AMOURS

(TO THOSE WE LOVE) 1983, Maurice Pialat, France, 99 min. With Sandrine Bonnaire, Maurice Pialat

Saturday, February 27, 3:00 pm Thursday, March 3, 8:15 pm

Bonnaire made a spectacular debut as a 15-yearold whose burgeoning, bed-hopping sexuality acts as a catalyst for both her own stunted maturity and the implosion of her dysfunctional family. In French with English subtitles. 35mm.



NAKED CHILDHOOD, Feb. 27, March 2

NAKED CHILDHOOD

(L'ENFANCE NUE) 1969, Maurice Pialat, France, 82 min. With Michel Terrazon, Linda Gutemberg

Saturday, February 27, 5:00 pm Wednesday, March 2, 6:00 pm

Compared to THE 400 BLOWS but less sentimental, Pialat's first feature follows a troubled ten-year-old boy as he bounces from one foster home to another. Preceded by L'AMOUR EXISTE (1960, 21 min.). In French with English subtitles. 35mm. (MR)





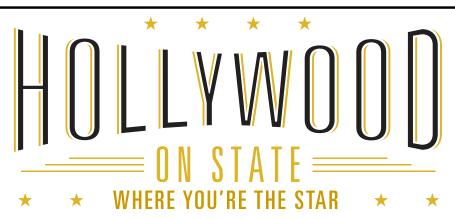
2015, Stephen Cone, USA, 87 min. With Pat Healy, Tyler Ross, Cole Doman

"A dizzyingly confident ensemble film, switching back and forth between farce and poignancy without once shattering the mood." Sheila O'Malley, RogerEbert.com

Director Cone (THE WISE KIDS) brings characteristic humor and generosity to the intersecting subplots at a lavish suburban pool party on Chicago's affluent North Shore, as pastor's son Henry secretly faces the growing intuition that he's gay, his friends struggle with problems ranging from enforced chastity to evolution, and the gathered adults attempt to hide a host of human failings under an unconvincing mask of straitlaced perfection. DCP digital widescreen. (BS)

February 26—March 3 Fri. at 7:45 pm; Sat., Mon. and Tue. at 8:00 pm; Wed. at 6:00 pm and 8:00 pm;

Thu. at 6:00 pm



SUNDAY, FEBRUARY 28, 2016 AT 6:00 PM

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Media Art from SAIC, 1965-Now

A month-long series of works by alumni from the School of the Art Institute of Chicago.

The School of the Art Institute of Chicago began graduating students in filmmaking in the mid-1960s, and established the nation's first video department to issue degrees in 1970. In the ensuing half-century, the innovative visions of its alumni have reverberated through the world of the moving image: from Hollywood to the avant-garde, from video art to the international art cinema, from animation to gaming to new media.

Radiant Visions: Media Art at SAIC, 1965-Now celebrates this achievement in a month-long series featuring nearly 50 artists and a breathtaking range of techniques and ideas. The varied works speak to each other across time, reflecting the concepts and approaches that have energized SAIC over the decades. These include: media technology and its role in contemporary life; intimacy and social identity; media as a tool for political consciousness; formal experimentation and new models of seeing. In short, the moving image's unique capacity for transporting viewers through time and space.

SAIC is proud of the strong, pioneering and influential work of its former students. The works presented are but a small sampling of the extraordinary work of SAIC's alumni, who have shaped the field not only as makers, but as scholarly and critical writers, curators, archivists, and founders of important media arts organizations.

Presented by the department of Film, Video, New Media, and Animation. Organized by Amy Beste, Jon Cates, and Daniel Eisenberg.

Admission to the Radiant Visions screenings is free to alumni, faculty, staff, and students with SAIC I.D. Free tickets available only at our box office 24 hours before the screening.





ARCADE (in Machine Vision), Feb. 4



CEMETERY OF SPLENDOR, Feb. 1

Apichatpong Weerasethakul in person!

CEMETERY OF SPLENDOR

(RAK TI KHON KAEN) 2015, Apichatpong Weerasethakul, Thailand, 122 min.

Monday, February 1, 6:30 pm

Cannes Palme d'Or winner Weerasethakul again proves masterful at exploring the intersection of the human and spirit worlds. Soldiers lie stricken by a mysterious sleeping sickness, as the subtle theme of healing assisted by otherworldly forces encompasses a hospital volunteer, a psychic, and an awakened soldier. In Thai with English subtitles. DCP digital. (BS)

Apichatpong Weerasethakul will be present for audience discussion.

See listing on p. 17 for complete showtimes for the film's Jan. 29-Feb. 4 run.

Artists in person!

Machine Vision

1972- 2014, Various directors, USA, ca. 81

Thursday, February 4, 6:00 pm

Considering the technologies of moving images and their influence on contemporary life, this program includes works by Jane Veeder, Louis Hock, Deborah Stratman, Jenny Perlin, Jodie Mack, Nick Briz, Lyn Blumenthal, and Carole Ann Klonarides, plus a multimedia performance by Jon Satrom. Multiple formats. (Amy Beste)

Nick Briz and Jon Satrom will be present for audience discussion.



THE BLAZING WORLD (in Identities), Feb. 8

Artists in person!

Identities

1976-2014, Various directors, USA, ca. 79 min.

Monday, February 8, 6:00 pm

Exploring social and individual identity, self-performance and presentation, and the role of media technologies in shaping and expressing notions of the self, this program includes works by Jennifer Reeder, Dara Greenwald, Tatsu Aoki, Mindy Faber, Jessica Bardsley, Byron Grush, Katie Torn, and Oli Rodriguez. Multiple formats. (Jim Trainor)

Jennifer Reeder and other artists TBA will be present for audience discussion. Tom Kalin in person! Radiant Visions continues on next page

CONTINUED



SWOON, Feb. 11



SHULIE (in Citizens), Feb. 15



MISCONCEPTION, Feb. 18



NOTE TO PATI (in Intimacies), Feb. 22

SWOON

1992, Tom Kalin, USA, 82 min. With Daniel Schlachet, Craig Chester

Thursday, February 11, 6:00 pm

A key work within the emerging "Queer Cinema" of the 1990s, Tom Kalin's debut feature SWOON is a spare but highly stylized dramatization of the infamous Leopold/Loeb kidnapping and murder case. 35mm. (Bruce Jenkins)

Tom Kalin will be present for audience discussion. Presented in collaboration with SAIC's Visiting Artists Program. Kalin will give a talk as part of the Distinguished Alumni Lecture Series on Wed., Feb. 10. Visit saic.edu/vap for details.

Artists in person!

Citizens

1971-2014, Various directors, USA/Romania, ca. 75 min.

Monday, February 15, 6:00 pm

Exploring the intersections of the personal and political, reflecting on legacies of past radicalism, contemporary moments of resistance, and new political models, this program centers on Elisabeth Subrin's masterful SHULIE (1997), and also includes works by Tom Palazzolo, Paul Chan, Steffani Jemison, Latham Zearfoss, and Irina Botea. Multiple formats. (Amy Beste)

Tom Palazzolo, Latham Zearfoss, and Elisabeth Subrin (via Skype) will be present for audience discussion. Saul Levine and P. Adams Sitney in person!

MISCONCEPTION

1977, Marjorie Keller, USA, 43 min.

Thursday, February 18, 6:00 pm

Filmmaker, activist, and scholar Marjorie Keller forged a fiercely poetic body of work, exploring intimacy and everyday life. MISCONCEPTION, her longest and best-known film, documents the birth of her niece. Also: Keller's DAUGHTERS OF CHAOS (1981, 19 min.). 16mm.

Followed by a discussion with film scholar P. Adams Sitney (Visionary Film) and filmmaker and fellow SAIC alumnus Saul Levine (who presents two of his films on Feb. 22).

Artists in person!

Intimacies

1969-2014, Various directors, USA, ca. 70

Monday, February 22, 6:00 pm

Intimacies of all kinds are explored in this program. Saul Levine, leading exponent of personal cinema, is represented by two works: NOTE TO PATI (1969) and NOTE TO COLLEEN (1974). Also: works by Lilli Carrè, David Gatten, Zack Stiglicz, Sara Ludy, Martine Syms, and Song E Kim. Multiple formats. (Jim Trainor)

Saul Levine and other artists TBA will be present for audience discussion.



STILL / HERE, Feb. 25

Christopher Harris in person!

STILL / HERE

2001, Christopher Harris, USA, 60 min.

Thursday, February 25, 6:00 pm

In this austere and sorrowful portrait of his hometown, St. Louis, Harris sets his black-and-white camera loose to wander through the city's decaying north side neighborhoods. 16mm. (Jim Trainor)

Chris Harris will be present for audience discussion. STILL / HERE is presented in collaboration with South Side Projections and Black Cinema House, which will screen a program of Harris's short works on Friday, Feb. 26.



CHANNELINGS, Feb. 29

CHANNELINGS

1974-2015, Various directors, Various nations, ca. 83 min.

Monday, February 29, 6:00 pm

Reaching through time and space, creating new landscapes for history and the imaginary, this program includes works by Ben Russell, Joshua Mosley, Yaloopop, Amie Siegel, Coleen Fitzgibbon, Dylan Mira & Math Bass, and Allen Ross. Multiple formats. (Jim Trainor)





LA CABEZA MATÓ A TODOS (in Otros Usos), March 3

Organized by SAIC's Department of Film, Video, New Media, and Animation in collaboration with the Gene Siskel Film Center and the Video Data Bank, *Conversations at the Edge* is a weekly series of screenings, performances, and talks by groundbreaking media artists.

Beatriz Santiago Muñoz in person!

Otros usos:

Beatriz Santiago Muñoz

2012-15, Beatriz Santiago Muñoz, Puerto Rico, ca. 70 min.

Thursday, March 3, 6:00 pm

Puerto Rican artist Muñoz (MFA 1997) draws from anthropology and experimental theater to craft exquisite films about the physical and symbolic histories of the Caribbean. This selection of recent films includes portraits of the homestead of eco-pioneer Pablo Díaz Cuadrado in Orocovis, Puerto Rico, and the busy open air Marché Salomon in Port-au-Prince, Haiti. In Spanish and French with English subtitles. Multiple formats. (Amy Beste)

the child in cinema

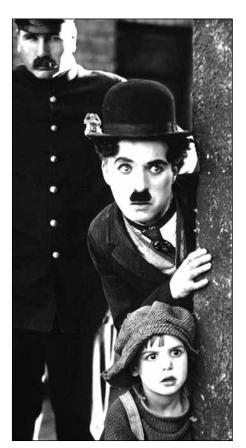
Lecturer: Pamela Robertson Wojcik

From Feb. 2 through May 10, we offer *The Child in Cinema*, a series of fourteen programs with weekly Tuesday lectures by Pamela Robertson Wojcik, Professor of Film, TV & Theatre at Notre Dame University. The series is presented in cooperation with the SAIC Department of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include Prof. Wojcik's lecture. Admission to all *The Child in Cinema* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

This series explores the meaning of the image of the child in cinema. It is not about the genre of the children's film or children's media. Instead, we will examine the function children perform in film; the meanings we ascribe to childhood; how ideas about childhood change historically; and what kids tell us about our ideas about gender, race, and class. We will investigate how ideals of childhood innocence operate in relation to images of childhood evil, sexuality, criminality, war, and other modes of experience.

—Pamela Robertson Wojcik



THE KID, Feb. 2

THE KID

1921, Charles Chaplin, USA, 54 min. With Charles Chaplin, Jackie Coogan

Tuesday, February 2, 6:00 pm

In Chaplin's first feature-length film, the Little Tramp raises an abandoned boy (Coogan) but orphanage officials want to pull them apart. Silent film with synchronized music score. 35mm. Plus a short film TBA (ca. 20 min.). (MR)



DEAD END, Feb. 5, 9

DEAD END

1937, William Wyler, USA, 93 min. With Sylvia Sidney, Humphrey Bogart

Friday, February 5, 2:00 pm Tuesday, February 9, 6:00 pm

Class tensions in a Manhattan neighborhood involve an earnest working girl (Sidney), a struggling architect (Joel McCrea), a fugitive gangster (Bogart), and the pugnacious youngsters known as the Dead End Kids. 35mm. (MR)



LITTLE MISS MARKER, Feb. 16

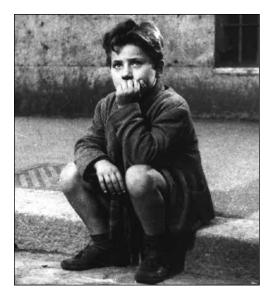
LITTLE MISS MARKER

1934, Alexander Hall, USA, 80 min. With Adolphe Menjou, Shirley Temple

Tuesday, February 16, 6:00 pm

Shirley's sugar is mixed with a little more spice in this pre-Code Damon Runyon tale. Left by her father as a "marker" for a bet, she ends up in the reluctant custody of racetrack tout Sorrowful Jones (Menjou). 35mm. (MR)





BICYCLE THIEVES, Feb. 19, 23

BICYCLE THIEVES

(LADRI DI BICICLETTE) 1948, Vittorio De Sica, Italy, 93 min. With Lamberto Maggiorani

Friday, February 19, 6:00 pm Tuesday, February 23, 6:00 pm

In this enduring neorealist classic, a proud but desperate man and his adoring son search through postwar Rome for the stolen bicycle on which the father's livelihood depends. In Italian with English subtitles. 35mm. (MR)



THE 400 BLOWS, Feb. 27, March 1

THE 400 BLOWS

(LES QUATRE CENTS COUPS) 1959, François Truffaut, France, 99 min. With Jean-Pierre Léaud

Saturday, February 27, 3:00 pm Tuesday, March 1, 6:00 pm

Truffaut's first feature, this highly autobiographical, episodic portrait of a maladjusted 12-year-old boy did more than any other film to launch the French New Wave. In French with English subtitles. 35mm widescreen. (MR)

Upcoming films in The Child in Cinema:

March 15

IVAN'S CHILDHOOD

1962, Andrei Tarkovsky, USSR, 84 min.

March 22

THE COOL WORLD

1963, Shirley Clarke, USA, 105 min.

March 29

ET: THE EXTRA TERRESTRIAL

(Original version)

1982, Steven Spielberg, USA, 115 min.

April 2 and 5

PAPER MOON

1973, Peter Bogdanovich, USA, 102 min.

April 9 and 12

THE OTHER

1972, Robert Mulligan, USA, 108 min.

April 16 and 19

MA VIE EN ROSE

1997, Alain Berliner, Belgium, 88 min.

April 23 and 26

RINGU

1998, Hideko Nakata, Japan, 96 min.

April 30 and May 3

WAR WITCH

2012, Kim Nguyen, Canada, 90 min.

May 7 and 10

BOYHOOD

2014, Richard Linklater, USA, 165 min.

Sponsored by



CONTINUING FEBRUARY

Chicago premiere!

CEMETERY OF SPLENDOR

2015, Apichatpong Weerasethakul, Thailand, 122 min.

In Thai with English subtitles. *Director* Weerasethakul will be present for discussion on Monday (see p. 13).

January 29—February 4

Fri. at 2:00 pm and 6:00 pm; Sat. at 3:00 pm and 8:15 pm; Sun. at 4:45 pm; Mon. at 6:30 pm; Tue. at 7:45 pm; Wed. at 7:30 pm; Thu. at 6:00 pm

Chicago premiere!

MEKONG HOTEL

2012, Apichatpong Weerasethakul, Thailand, 61 min.

In Thai with English subtitles.

Saturday, January 30, 7:00 pm

Wednesday, February 3, 6:15 pm

Thursday, February 4, 8:15 pm

Chicago premiere!

ANESTHESIA

2015, Tim Blake Nelson, USA, 90 min. With Sam Waterston, Kristen Stewart

January 29—February 4

Fri. at 8:15 pm; Sun. at 3:00 pm; Mon. at 8:00 pm; Tue. at 6:00 pm; Wed. at 7:30 pm; Thu. at 8:15 pm

Seijun Suzuki

KANTO WANDERER

1963, Seijun Suzuki, Japan, 92 min.

In Japanese with English subtitles. Saturday, January 30, 5:15 pm Monday, February 1, 6:00 pm

Stranger Than Fiction

TROUBLEMAKERS: THE STORY OF LAND ART

2015, James Crump, USA, 72 min.

Friday, January 29, 6:15 pm Wednesday, February 3, 6:15 pm





HEARTS KNOW * THE RUNAWAY BRIDES (Netherlands)



GLASSLAND (Ireland)



HIGH SUN (Croatia/Slovenia)



SUNSET SONG (UK)



March 4-31, 2016

The largest festival in the nation showcasing films of the European Union nations, the festival annually presents Chicago premieres of more than 60 new feature films from the 28 EU nations. With The Netherlands in the presidency of the EU, our festival will open with a very special Dutch film to be announced soon.

Highlights of the festival confirmed to date include SUNSET SONG (UK) by Terence Davies, and WONDROUS BOCCACCIO (Italy) by the Taviani brothers, as well as THE GIRL KING (Finland) by Mika Kaurismäki, and the feature animation PHANTOM BOY (France), new from the directors of the popular A CAT IN PARIS.

THE HIGH SUN (Croatia/Slovenia), a Cannes

prizewinner, tops our growing roster of official Academy Awards submissions including MODRIS (Latvia) and KOZA (Slovenia). GLASSLAND (Ireland) was awarded a Special Jury Prize at Sundance, and FREE ENTRY (Hungary) won the SXSW festival Gamechanger Award. Unique independent film selections include the bittersweet comedy FAMILY MEMBER (Cyprus) and the maverick documentary **HEARTS KNOW * THE RUNAWAY BRIDES** (Netherlands). A special celebration will accompany the U.S. premiere of 1916: THE IRISH REBELLION (Ireland), produced by Notre Dame University.

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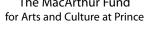


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\$11 General Admission; \$7 Students; \$6 Members. Go to our website for online ticket purchasing information.



2014, Mark Craig, UK, 95 min.

"An effortlessly enjoyable true story...Inspirational and warmhearted without straying into Hollywood kitsch."—Stephen Dalton, The Hollywood Reporter

Astronaut Eugene "Gene" Cernan offers a revealing look at the glory days of the U.S. space program and the less-thanglorious tragedies, politics, and family neglect that went into the making of a space hero. A masterful storyteller, 81-year-old Cernan doesn't gloss over the risks, doubts, and near-misses that were involved in fulfilling JFK's dream of Americans beating the Soviets to the moon. DCP digital. (BS)

February 26—March 3

Fri. and Sun. at 2:00 pm; Sat. at 5:00 pm; Mon. and Tue. at 6:00 pm; Wed. at 8:00 pm; Thu. at 8:15 pm